



The Rise of the Creator- Journalist

A Status Report from the Video Journalism Frontiers

January, 2026



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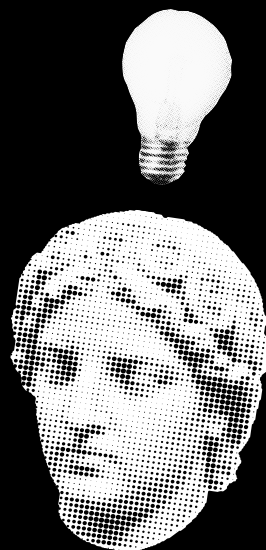
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Rethinking News in the Platform Era

A remarkable power shift is occurring within the media industry as independent video creators redefine how journalism is made and consumed. Research from the [Reuters Institute](#) shows that audiences are increasingly choosing video platforms like YouTube, Instagram, and TikTok as their primary source of news, while a recent [Gallup](#) poll finds that Americans' trust in traditional mass media has fallen to historic lows. [Recent studies](#) show independent creators now occupy a growing share of public trust and attention, reaching audiences with news and analysis that feels more direct, personal, and transparent than traditional media.

While growing research captures the changing habits of media consumption, far less attention has been paid to how creators produce their work and what measures would help make it sustainable. This project set out to help fill this gap and is a collaboration between the [Video Consortium](#), [Project C](#), and [Fordham University](#). The authors are former full-time journalists who have witnessed the shifting dynamics of the media industry from both inside legacy institutions and within creator spaces.

We believe that creator-journalism represents one of the future models of news, and we hope our findings encourage skeptics to recognize creators as the legitimate, influential voices they are in shaping today's information ecosystem. We used our institutional resources and industry colleagues to locate and survey the creators of public-service content for this report.



Rethinking News in the Platform Era

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Using a mixed methods approach, we surveyed, interviewed, and carried out a focus group to reach creators, some with traditional journalism backgrounds and others with no previous experience in the news industry. All respondents produce content on at least one of the major video platforms including YouTube, Instagram, Tiktok, and Twitch.

Moreover, these respondents produce work with the intention to inform the public. Most of the creators we heard from work entirely on their own. They spoke candidly about what it takes to produce independent video journalism, including the pressures of navigating platform algorithms, the precarity of sustaining their work, and the importance of maintaining a personal connection with their audiences.

For the purposes of this study, we focused on video creators because video has become the dominant form through which audiences encounter news on social platforms. We recognize that independent journalism also thrives on text-based platforms like Substack, and some of our respondents publish across multiple platforms and mediums.

The Rise of Creator-Led News

As Carlos¹, a creator-journalist living in Los Angeles, prepared to post his latest video examining the cultural history behind one of the internet's daily fast-moving debates – this one centered on a major sports brand accused of appropriating a shoe with deep roots in indigenous Meso-american communities – an update to the story pinged across platforms. His video required the latest context, but Carlos lacked the time to re-edit because he had to head to his day job as a professor. So Carlos shelved his report.

Stories like Carlos's capture the reality of producing independent journalism today. Across the media industry, a growing number of journalists like Carlos have left traditional newsroom jobs for solo ventures on platforms like YouTube, TikTok, and Substack. Tired of corporate constraints and newsroom layoffs, the wave of high-profile newsroom departures signals a shift in power across the media landscape. But that's only part of the picture. A growing number of savvy creators with no formal background in news are also stepping in to fill this space, reaching audiences that legacy media has struggled to keep. According to the [Reuters Institute](#), audiences seeking news from creators now rival those consuming mainstream news content, and on some platforms like TikTok and Snapchat, creator-led news has surpassed traditional news media. Yet as our findings show, audience appetite for creator-model journalism has not translated into financial sustainability for most creators.

The majority of creators in our study run solo outfits, balancing multiple income streams while navigating the demands of a rapid news cycle and platform algorithms that reward regular output. Of the creators we surveyed, 56% said they aren't earning enough "at all" to support themselves, though 40% said they were able to either partially or fully fund their livelihoods with their independent video work.

¹ Creator names have been changed.



The Rise of Creator-Led News

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Earning Enough from Video Work

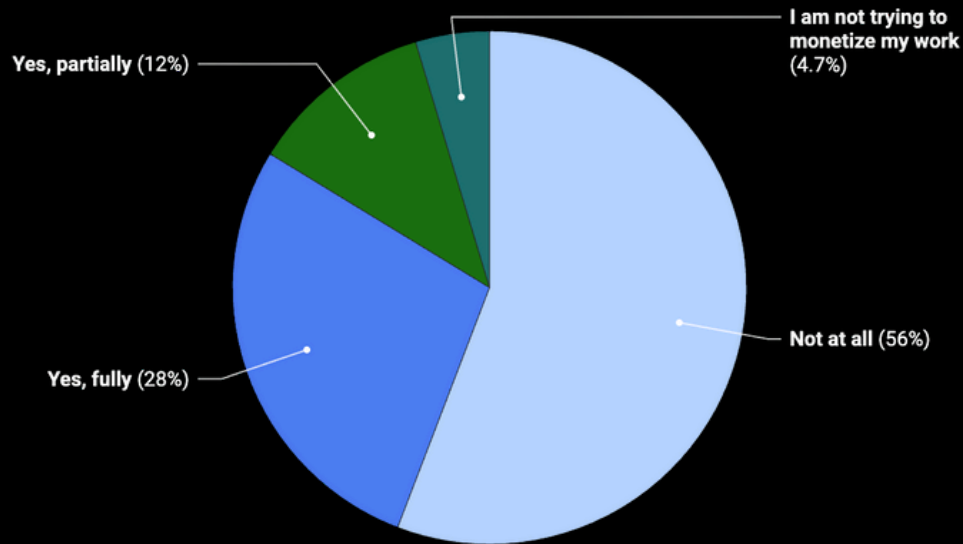


Chart: Video Consortium/Project C/Fordham Survey, Fall 2025

Notably, our findings align with a [new report](#) from MBO Partners, which found that 71% of the independent creators surveyed reported making less than \$30,000 in 2023. While MBO surveyed all kinds of creators and we focused specifically on creator-journalists, both studies underscore a high level of financial precarity embedded in the creator economy.

Our Focus: Creator-Journalists

Over half of our respondents are in their 20s and 30s and belong to a generation shaped by the 2010s wave of digital journalism. It was a period marked by innovation and instability, in which journalists learned to use social media to build audiences and visibility – sometimes as protection amidst widespread newsroom layoffs. No matter what their age, the creators we heard from are part of this lineage – building careers grounded in autonomy, values-driven storytelling, and a belief that personal style is essential to connecting with audience members who have grown skeptical of legacy media.

This reflects the broader shift toward video identified in the Reuters Institute’s 2025 [Digital News Report](#), which found that more than half of people under 35 now encounter news primarily through social platforms.

We set the study criteria to identify creators whose work aims to inform the public, whether through reporting, analysis, or commentary. We use the term independent creator-journalist as a wide umbrella. While some identify as influencers or educators rather than journalists, we use creator-journalist to describe those producing fact-based, public-interest video content outside traditional news institutions. Just under half of the creators in our sample do not call themselves journalists, yet their work informs, analyzes, and contextualizes current events.

“**The constant change is not easy, but it’s also a feature – a huge reason I do this is lifelong learning. So why would I want the process and platforms to remain totally static? It’s fun seeing the world move forward, even when that means there’s a TON more competition for eyeballs.**

– Survey respondent, YouTube creator

Our Focus: Creator-Journalists

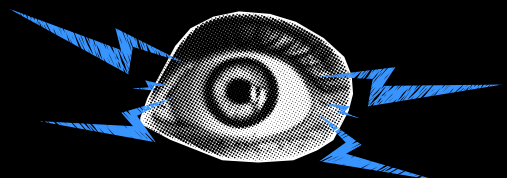
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Across the industry, debates swirl over what to call this growing segment of digital news creators – terms like **newsfluencer**, **content-model journalist**, and **platform-journalist** are all in circulation. While no single label has been adopted, we argue that creator-journalist best represents this work. We believe creator-journalist encompasses all those who are producing work that meets journalism’s primary function, which is to inform and engage the public about important issues.

As defined by Liz Kelly Nelson at Project C, a creator-model journalist is defined as, “an individual who combines elements of journalism with content creation techniques to produce news, stories, or informational content for digital platforms. Unlike traditional journalists who typically work for established news organizations, creator-journalists operate independently or as part of alternative media outlets, utilizing platforms like social media, YouTube, podcasts, newsletters, and blogs to disseminate their work.”

Our study participants generally follow the code of conduct for journalists espoused by organizations like the [Society of Professional Journalists](#), meaning that they seek accuracy, try to minimize harm, and act independently with accountability and transparency. Our survey criteria intentionally excludes creators who are not producing work that is journalistic in nature, though we acknowledge this type of content is widely consumed and also plays a role in shaping civil discourse.

With creator-journalist as our working term, we move beyond the question of labels to examine how creator-journalists produce their work, what they are producing, and where in the process additional support is most needed.



The Findings

Who They Are

Our study offers a window into the workflows and motivations of independent creator-journalists working in video. Our sample is not intended to be representative of the entire creator-journalist ecosystem, but to offer insight into this emerging landscape. Men and women were represented evenly in our study. The majority of respondents identified as white, with additional representation from Black, Latino/a/x, Asian American, Middle Eastern/North African, and multiracial creators.

Our sample was split evenly between those who come from a traditional journalism background (42%) and those who don't (37%). A smaller percentage reported some journalism training or experience (21%). Respondents reflect a range in platform sizes, from those just starting out with only a few thousand followers to creators with large audiences of over 1 million.

Respondents self-identify as multi-hyphenates, most frequently choosing “creator,” “producer,” “journalist,” and “storyteller” to describe their roles. Most selected three or more identifiers, which maps onto our finding that nearly two-thirds of the sample do this work entirely on their own.

A quarter of respondents have some paid contract help, while 12% report they employ people full-time. Those able to afford paid help overlap with the minority (27%) of the sample that earns enough from their video work to support themselves financially.

How Creators Identify



*Respondents were allowed to select more than one response, so totals exceed 100%.
Chart: Video Consortium/Project C/Fordham Survey, Fall 2025*

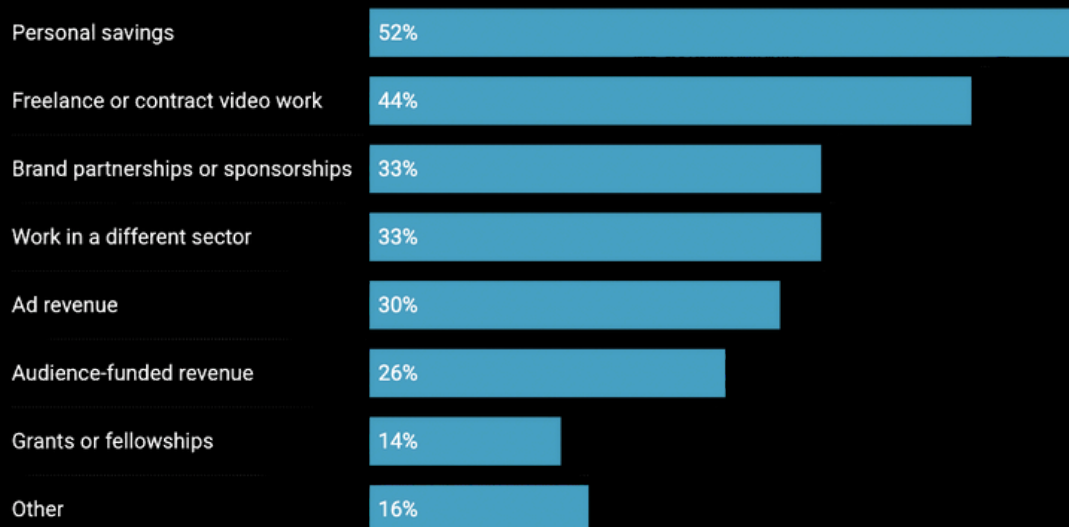
The Findings

Financial Precarity & Resource Constraints

Over a fifth of respondents reported using personal savings to help fund their work. Moreover, 33% said their income from video work over the past year has been unpredictable, while 23% report it fluctuates month-to-month. Another 23% report steady income.

Forty percent of the sample responded that their most consistent source of income in the past year was another job outside video creation. As Carlos shared, “I work contract jobs to pay the bills... it doesn’t feel like three jobs, it is three jobs... My independent stuff is rewarding, but I’m skating by.”

How Creators Fund Their Work



Respondents were allowed to select more than one response, so totals exceed 100%.

Chart: Video Consortium/Project C/Fordham Survey, Fall 2025

The Findings

Financial Precarity & Resource Constraints

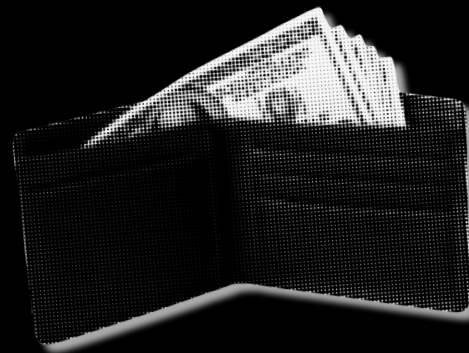
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One throughline in our findings is that most creators lack access to the funding that would make this work more sustainable. Only 19% of respondents reported receiving external support such as grants or fellowships. A larger share (35%) reported earning income from paid brand partnerships or sponsorships; yet in both cases, the majority of creators are not supported by either form of external funding.

Camille, a creator with a traditional newsroom background, explained how her tight budget affects her editorial process. She produces travel content that combines original reporting with her experiences as a Black woman and takes a creative approach to tracking down stories.

“Generally, I pick the place based on what my financial resources can afford me, and then I start doing some digging and reaching out to people that I know who live in the area to find, so what is the story here?” she said.

In one instance, the approach guided her to the largely forgotten Black history of Green Benches in the south, a reminder of 20th century segregation. “That particular video did very well for me,” the creator said.



The Findings

Audience Relationships & Feedback Loops

As exemplified by Camille, our study reflects how many cater their work toward a niche audience that often mirrors their identity, personal values, and area of topical expertise. The dynamic between a creator and their audience can be understood as a feedback loop, where viewers become active participants in the editorial process.

“

I still work at a warehouse, so anything that I do from content is just because I'm strictly passionate about it... I was covering a lot about ICE going around Orange County and Los Angeles, so I feel like a lot of the Hispanic community kind of stayed with my content.

- Focus Group participant, TikTok creator

Our findings found that creators produce content across categories, with “culture” ranking highest (56%) among creators’ selections. Culture frequently appeared alongside “hard news” categories like national politics, science and tech, and business. This overlap points to how creators blend cultural storytelling with news analysis and are moving away from traditional notions of objectivity in favor of a more personal, audience-driven approach.

The concept of “audience capture” has circulated widely in creator discourse, often as a cautionary tale about being solely driven by engagement metrics. But the creators we spoke with tended to frame their relationships with viewers as meaningful points of connection and collaboration.

The Findings

Audience Relationships & Feedback Loops

(continued)

Mike, a creator with 40,000 YouTube subscribers whose best-performing videos on online culture, politics, and labor can reach more than half a million views, described his relationship with his audience during an interview:



Core audience-wise, I've got a Discord server with 40 paid members who pay a monthly subscription, and I interact with them on a daily basis. If I'm not here talking to you, I'm usually sitting in my Discord call, working on whatever video I'm gonna make, and sourcing it directly with my community because that's the people who are watching my stuff. So I want to know that I'm making something that they're gonna enjoy. But also just communicating with them in a friendly way, I think creates an interesting community.

Other creators echoed this dynamic, noting that their paid subscribers – the most engaged and supportive segment of their audience – often pitch ideas that shape content. Outside of these smaller paid spaces, the public comments section serves as both a place for feedback and critique, as well as encouragement. After her first viral video, Camille, the travel creator, shared that it was the comments section that let her know she was moving in the right direction with her work. “I saw people from all walks of life coming to me in these comments and saying, I've never seen anyone share this. Thank you for sharing this. I felt this way,” the creator explained. “It really drove home for me that I really need to be doing this sort of content.”

What creators describe on a personal level is part of a larger structural change. As Liz Kelly Nelson explained, “In a world where the social feed is the new general-interest publication, the only way to stand out is by being unmistakably specific. Audiences don't reward generic news anymore. They reward people with a clearly defined lane and a point of view that serves them uniquely.”

Amidst platform volatility and concerns around censorship, creators view “owning” their audience through mailing lists, newsletters, or membership platforms as a form of insurance against platform dependency. Direct contact with audiences helps guarantee creators stability if a key platform changes its politics, suppresses content, or disappears altogether.

The Findings

Formats & Workflows

As AI continues to reshape traditional journalism and creators workflows, many creators report incorporating AI tools into their process. Over a third of respondents use AI for research and reporting – 25% use it for writing scripts, as well as editing and post-production. However, 21% report not using it at all in their work.

Two-thirds of respondents said they produce content straight-to-camera, and among those respondents, a majority produce vertical video. Several who produce straight-to-camera content publish in both vertical and horizontal formats, with a smaller number just producing horizontal.

Just over half of our sample favored YouTube as their primary publishing platform, followed by Instagram (25%). As Nic Newman, co-author of a [Reuters Institute report on content creators](#), notes, "YouTube really is the center of this, the universal channel that many creators are focusing on. It's got great tools that help creators. It's got monetization tools and obviously huge distribution."

Every creator cross-posts to at least one other platform. Instagram was the most common secondary channel, listed by 58% of respondents, followed by TikTok at 46%.

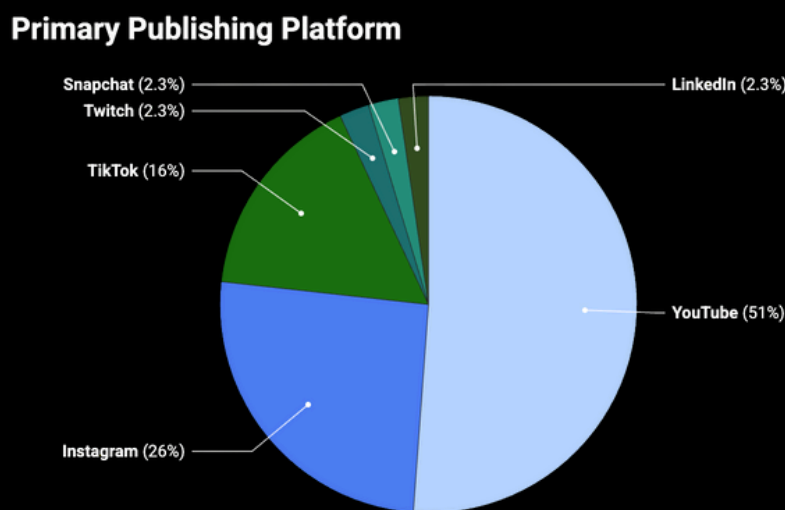


Chart: Video Consortium/Project C/Fordham Survey, Fall 2025

The Findings

Formats & Workflows

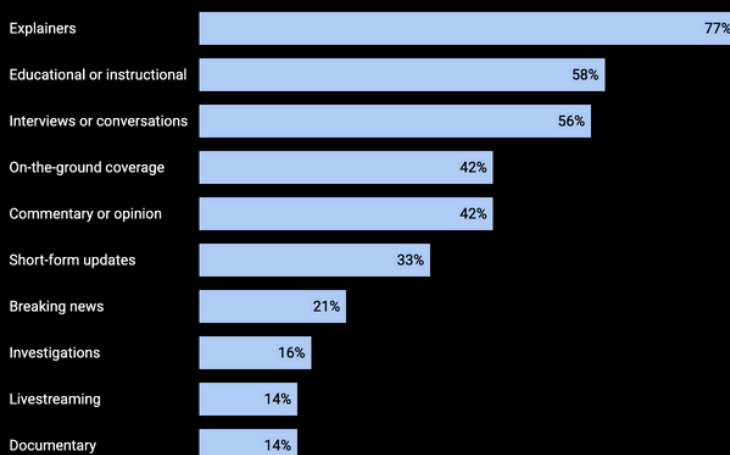
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Survey respondents were most likely to publish on a weekly basis (46%) and were less likely to be daily (21%) posters. This may be due to the solo operations of the creators in our sample with smaller followings, for whom a daily publishing cycle is too demanding.

As Camille shared, “I do think that when a person [posts daily], they can grow a lot faster. And I found myself saying that a few times, like, wow, if I was really chasing a lot of these daily stories and coming up with stuff every day, I probably could have a million followers by now. But that does get very exhausting.”

Respondents were asked about what types of content they produce and the findings show that overwhelmingly, the creator-journalists in the survey produce explainers (77%). Except for a few outliers, most creators pair explainers with other formats: educational content (58%), interviews (56%), on-the-ground coverage (42%), and commentary (42%).

Explainers, Educational Videos, and Interviews Lead Among Creator-Journalists



Respondents were allowed to select more than one response, so totals exceed 100%.

Chart: Video Consortium/Project C/Fordham Survey, Fall 2025

As legacy newsrooms like CNN [launch creators initiatives](#) and build explainers teams, it's clear that news production is being shaped by creator-journalists and their stylistic approach to content. Minnesota Public Radio's social video strategy under digital director [Kaila White](#) offers one example of a traditional outlet successfully adopting creator tactics to connect with a younger and more diverse audience.

The Findings

Performance & Platform Dynamics

When we asked creators which formats and lengths performed best in terms of reach and engagement, no single formula emerged across the sample. However, among those producing explainers, short-form updates under three minutes performed best for 54% of respondents, while 29% said long-form videos over 10 minutes performed best.

A small number of respondents selected both short and long-form as their best-performing content. One survey respondent who produces science explainers mainly on YouTube, underscored how different formats can serve different goals:

“

The best-performing work by views are shorts, which are not my favorite type of videos to make because they lack depth. But our most financially-sustaining work is the long-form work that we are most proud of. We just need to figure out how to make it faster!

While some creators have developed a clear sense of what works well for their brands, others like Sam, who primarily posts news content on Snapchat, expressed frustration at what she feels are opaque and confusing algorithms.

“

I think we're all desperate for better communication with platforms themselves. Being at the whims of algorithms and left completely in the dark makes creators feel like we're constantly playing catch up. The black hole of communication always bums me out – and it applies to creators with followings of all sizes.

The Findings

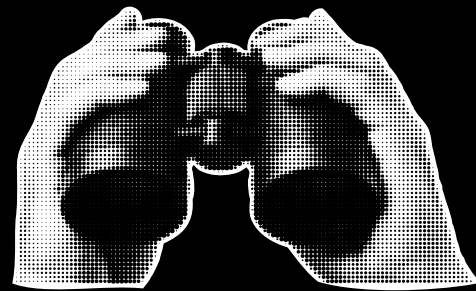
Performance & Platform Dynamics

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Many creators pointed out how platform algorithms prioritize pure engagement over substance and describe a persistent tension between their editorial priorities and the incentive structures of the platforms they rely upon. As a result, some creators feel pulled toward work they don't want to produce.

In a qualitative question asking whether creators' best-performing work aligns with the work they most want to be producing, 43% said it does, 24% said they would prefer to focus on other types of work, and 33% expressed a mix – enjoying what they currently make while also wanting the time and resources to pursue other content.

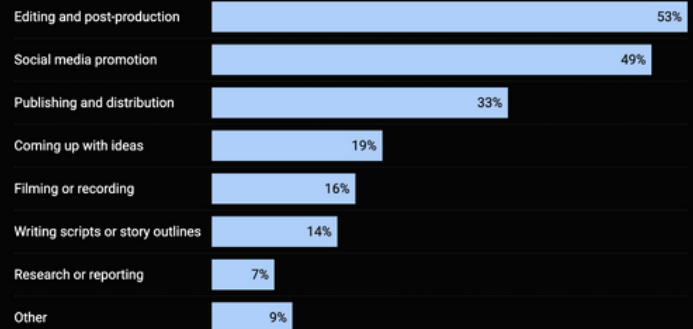
The common theme among the respondents' who expressed interest in pursuing other formats was that a lack of resources often prevents them from doing so, particularly when it comes to long-form documentary style projects.



Challenges

Limited resources are at the root of many challenges creators face. To understand how outside funding and support could be most effective for creator-journalists, we identified common pain points in the production process. Editing and post-production (53%), social media promotion (49%), and publishing and distribution (33%) emerged as the top three bottlenecks.

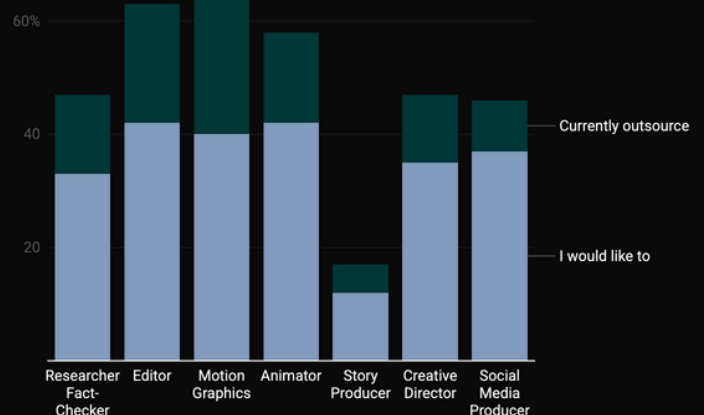
Pain Points in the Production Process



Respondents were allowed to select more than one response, so totals exceed 100%.
Chart: Video Consortium/Project C/Fordham Survey, Fall 2025

When asked if they would outsource certain roles if they could, the most frequent selections were animators (43%) and video editors (43%). Moreover, 21% of the sample reported they already outsource to a video editor, and 17% outsource their animations. Creators also expressed interest in outsourcing to motion graphics artists (40%) and social media producers (38%). Respondents were least likely to want to outsource story production, reaffirming creators' commitment to autonomy and editorial ownership over their work.

Which Roles Creators Outsource or Wish They Could



Respondents were allowed to select more than one response, so totals exceed 100%.
Chart: Video Consortium/Project C/Fordham Survey, Fall 2025

Additionally, in response to a qualitative question on industry asks, respondents noted that collective licensing agreements – where groups of creators could share access to software and production tools – would be a useful resource to reduce costs.

Challenges

(continued)

Beyond logistical and production bottlenecks, one theme that surfaced repeatedly without prompting was how creators understand their role in relation to misinformation. Several creators framed their commitment to providing well-researched, accurate information as the thing that sets them apart on platforms rife with mis- and dis-information.

While creators strategically use the elements of virality in their work, like attention-grabbing thumbnails and intros, they want to be recognized for the rigor and research underpinning their work. As Camille put it, “There are a lot of journalists out there who say breaking news every 15 seconds, but don't actually know the ethics that go behind it, how to do research, how to remain as impartial as possible.”

“

It's important for local journalists to bring their skills to the YouTube universe. We tell stories in a way that's different from what a lot of 'YouTubers' and influencers do. Viewers can see the difference even if they can't put it into words.

– Survey respondent, YouTube creator & journalist

Recognizing this gap, and understanding how creator-journalists contribute knowledge and information, is critical for the funders and media institutions seeking to support emerging models of creator-journalism. Strengthening creator journalism is, in many ways, supporting the future of public-interest reporting.

“

I wish platforms like IG, YouTube, and TikTok would evolve tools that better support journalistic creators, not just entertainers. Discovery and monetization systems today tend to prioritize engagement at any cost, and I'd love to see more emphasis on quality journalism and public-interest storytelling rather than engagement/enragement-bait.

– Survey respondent, Instagram creator

How We Did This

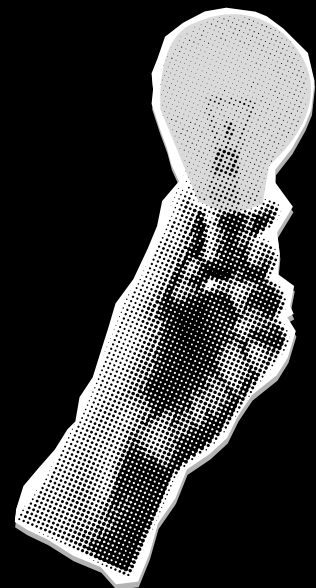
This research study sought to address a blindspot in the media industry around the growing class of video creator-journalists who people rely on for news and information.

Our research was guided by three questions:

- **How is this work actually made?**
- **How is it funded?**
- **What would it take to make it sustainable?**

While 67 respondents answered our online survey, our findings are based on the 43 individual creator-journalists who met our criteria as U.S.-based producers of journalistic video content. We reached creators through personalized reach-outs, word of mouth, other organizations that serve creators, newsletters, and social media promotion. Our focus group included four creators selected from the survey, and we conducted four additional one-on-one interviews. Because the creator-journalism space remains highly decentralized, outreach relied on personal networks and platform-by-platform searching. Future research would benefit from a centralized hub or network that connects creator-journalists, making this growing community easier to reach and support.

This project offers an early snapshot of a fast-evolving creator economy, highlighting structural conditions, shared values, and emerging needs within a growing segment of public-interest media work. Notably, several creators said they didn't have time to complete our survey because they are already stretched too thin making their content.



Recommendations

As our findings show, the future of news is personal, networked, and community-driven. Funders and the media industry at large should understand that audiences want their news and information from people, not institutions. This signals a clear shift in trust toward individual creators over top-down newsroom models.

A gap remains between today's fragmented creator landscape and a sustainable path forward. Without proper funding, this segment of the industry may not be fully able to play its role in producing the information that feeds democracy. These recommendations provide concrete and tangible steps funders, creators, and the industry at large can take to close this gap and empower independent creator-journalists.



Recommendations

For Funders

➤ **Fund individuals, Not Just Organizations**

Open funding pathways to creator-journalists. Because most creators work solo or in small teams, design direct support models (grants, fellowships, stipends) that don't require affiliation to a traditional newsroom or news organization, nor require non-profit status.

➤ **Modernize Your Definitions of Journalism and Journalist**

Recognize that important journalism today doesn't only come from traditional news organizations. Creators are doing strong work to inform the public using an expanded range of formats including explainers, video essays, commentary, and community-based storytelling. Many reject the label of "journalist," but their work fulfills journalism's core purpose to inform and serve the public.

➤ **Collaborate to Rebuild Funding Rubrics**

Adapt legacy grant-making processes to the realities of creator work. Collaborate with journalism support organizations and host listening sessions with creators to co-design clear, equitable funding frameworks.

➤ **Build Newsgathering Infrastructure for Creators**

Fund the organizations experimenting with new ways to support independent creators, and prioritize those with existing relationships to the creator ecosystem. Creators largely operate without the production, editorial, financial, and professional support newsrooms once offered to journalists. Support the organizations working to meet these needs.

➤ **Independent Creators Need Safety Nets**

Beyond newsgathering, foster the profession of creator-journalists. Stand up new collective or subsidized models that provide creators with access to health insurance, legal advice, and business resources. Funders should step in to provide the stability that mainstream journalists typically receive through their news organizations.

Recommendations

For Creators

➤ Be Transparent About Your Standards

Consider publicly sharing your commitments to journalistic ethics, accuracy, and responsible AI use. Make those standards visible to audiences to promote transparency and strengthen credibility and trust.

➤ Normalize Paid Partnerships

Be up front about sponsored content and brand collaborations. Transparency builds trust! No shame in making a living.

➤ Collaborate for Impact

Collab, collab, collab! Especially for those with local and smaller audiences, find fellow creators to co-publish and partner with on stories for maximum reach and impact. Recognize that collaboration is a form of sustainability.

➤ Diversify and Connect with Your Audience

Diversify where your content lives. Publish across multiple platforms and formats to reach your audience. Maintain direct audience connections through newsletters, email lists, and community spaces to reduce dependency on any single platform.

➤ Find Your People

You're not alone. Connect with your peers through collectives and communities (like [Video Consortium](#) and [Project C!](#)) for both practical and creative support.

Recommendations

For News, Industry, Platforms, & Journalism Educators

➤ Build the Nouveau Newsroom

The news industry and platforms should divert resources toward building infrastructure that enables support for creators and collaboration. Creator pathways should open the door to institutional partnerships where creators receive the resources they need to preserve their unique editorial perspective. Recognize creator-journalists are trusted partners, not contracted labor.

➤ Preserve the Iron Core of Journalism

Creator-journalists are not all trained journalists. Normalize training in journalism ethics and best practices so creators continue to serve their communities and democracy through fact-based work. Refer to the Trusting News + Project C's [Credible Creator Framework](#).

➤ Offer Training for Sustainability, Not Just Production

Move beyond technical training. Prioritize programs that teach best business practices, financial literacy, and community engagement techniques to help creators build durable careers.

➤ Train the Next Generation of Creator-Journalists

Modernize journalism education at academic institutions to reflect the current and future landscape – one where creator-journalists blend good storytelling with long-held journalistic practices and smart business skills. Most journalism curricula don't currently cover the wide range of skills that students need to master to become creator-journalists.

➤ Platform Transparency

In addition to funders and news institutions, platforms must recognize the critical role creator-journalists play in delivering information to the public. Creators spend too much of their limited time and energy trying to work within platforms' opaque algorithms that prioritize engagement at all costs. Greater transparency from platforms would enable creators to focus less on divining platform logic and more on the work at hand.

Who's Behind the Study

Organizations:

[Video Consortium](#) is a global network that supports nonfiction video journalists, filmmakers, and creators to inform and inspire audiences everywhere.

[Project C](#) empowers journalists and independent creators to build sustainable, credible media ventures through education, community and strategic support.

[Fordham](#), the Jesuit University of New York, offers an undergraduate major and minor in [journalism](#) and a journalism track in its [Public Media](#) Master of Arts program.

People:

[Lauren Holt](#) is a former television producer and current Ph.D. student in American Studies at Rutgers University Newark studying the cultural ideologies of media platforms, consumer debt, and the political economy.

[Sky Dylan-Robbins](#) is the founder and Executive Director of Video Consortium. Previously, she was the Senior Producer, Video, at The New Yorker and an award-winning journalist at NBC News. Sky's been named a "30 Under 30" Forbes media entrepreneur and DOC NYC Documentary "New Leader."

[Liz Kelly Nelson](#) is the founder of Project C. Prior to Project C, she served in leadership roles at The Washington Post, USA Today, and Vox. Liz is a Terker Fellow at George Washington University's School of Media & Public Affairs and sits on the Board of Visitors of the James L. Knight Journalism Fellowships at Stanford University.

[Beth Knobel](#) is an Associate Professor of Communication and Media Studies at Fordham University in New York City, teaching multi-platform journalism. Before joining the Fordham faculty, she was an award-winning full-time journalist, including seven years as Moscow Bureau Chief for CBS News.

This study was made possible with support from Knight Foundation.



Thank you

Special thanks to all the creators who participated in our survey and shared it with others. Thank you to all the current and former journalists who spread the word about this project and to the American Press Institute, Independent Media Initiative, The Institute for Independent Journalists, and the Future Film Coalition for sharing our survey within your networks.



Got Feedback?

We welcome it! If you are a creator-journalist, funder, or supporter of independent media, please share your thoughts and experiences with us about the creator-journalist landscape by writing to us at creatorsurvey@videoconsortium.org.

